

- I'D RATHER SOMETHING AMBIGUOUS. MAIS PRÉCIS À LA FOIS.

AN EXHIBITION PROJECT BY SOPHIE BÉLAIR CLÉMENT
AND MARIE CLAIRE FORTÉ WITH CHANTAL AKERMAN,
SIMON GUIBORD, PHILIPPE HAMELIN, K8 HARDY,
RAPHAËL HUPPÉ-ALVAREZ, ALANNA KRAAIJEVELD,
CATHERINE LALONDE, ISABELLE PAUWELS, JASON SIMON,
ROBIN SIMPSON, ELISABETH SUBRIN, MICHÈLE THÉRIAULT
AND AN ANONYMOUS CONTRIBUTION

Realised as part of the Leonard & Bina Ellen Program
in Support of Artistic Production



NOVEMBER 12 – DECEMBER 16, 2016



Jason Simon, *Vera*, 2013.

Still from video, 24 mins 42 sec.

Courtesy the artist and Callicoon Fine Arts, New York

WAYS OF THINKING

Ways of Thinking is designed for anyone interested in exploring contemporary art and its exhibition frameworks. It offers contextualizing information on the concepts of the Gallery's exhibitions and programs, the artists and the works featured. For the complete version of *Ways of Thinking*, please visit our website: ellengallery.concordia.ca/

- I'D RATHER SOMETHING AMBIGUOUS. MAIS PRÉCIS À LA FOIS.

Prompted by an invitation from Michèle Thériault, Sophie Bélair Clément and Marie Claire Forté question the impulse to move within the local context of the exhibition and beyond. Together, they work on the idea of being called upon, as well as the shifts and rifts in subjectivity produced by performance imperatives. They consider visibility and its limitations within an exhibition project that engages a constellation of voices, works and events through the contribution of guests.

This project offers responses that would manifest differently were they to be presented elsewhere, were they to have a different address or context. Embracing a process of dialogue between a reduced community of peers and friends, the works are articulated through lived experience. The task of giving an account of oneself calls for unending reframing and updating.

- I'D RATHER SOMETHING
AMBIGUOUS. MAIS PRÉCIS
À LA FOIS.

2016
Booklet in progress
Edited by Marie Claire Forté in collaboration with Sophie Bélair Clément
Français, English

Contributions by K8 Hardy and Elisabeth Subrin,
Isabelle Pauwels, Robin Simpson, Michèle Thériault
and an anonymous contribution. Additional contributors
could be added. Design by Simon Guibord

CHANTAL AKERMAN

No Home Movie, 2015
Video, colour, sound
Format 16:9, 112 min.
French with English subtitles

Screening with introduction by Krista Geneviève Lynes
MONDAY, NOVEMBER 28, 9 PM
Cinémathèque québécoise, 335, De Maisonneuve Blvd East

This film is above all else about my late mother. About this
woman who came to Belgium in 1938, fleeing Poland,
the pogroms and the abuses. This woman we only see in
her apartment in Brussels. It's a film about the changing
world that my mother does not see.

- EXPLORE
- The dialogue between mother and daughter. Observe
how Akerman frames her conversations with her mother
and how she documents her mother's life in her home;
 - The exterior shots of arid landscape and the interior
views of Akerman's mother's apartment. The play of
presence and absence in these spaces.

SOPHIE BÉLAIR CLÉMENT

**- Elle a un magnifique bureau avec un dessus en cuir, mais
elle doit constamment y appliquer de la lotion**, 2016
3-channel video installation, colour, sound, wood, leather and pegboard
37 min. 23 sec., 26 min. 27 sec., 43 min. 17 sec., French
Courtesy of the artist

- Elle a un magnifique bureau avec un dessus en cuir,
mais elle doit constamment y appliquer de la lotion (2016)
is a piece made up of fragments of dialogues between a
woman undergoing psychoanalysis and her analyst,
combined with a series of criss-crossing dialogues
between a man on the brink of death – who is bequeathing
his stash of Ensure, sugar, margarine, and chocolate –
and his sisters. It is a tracking shot on the banks of
the Petit Lac des Cèdres, the site of the family reunion,
which is located 289 kilometres from the analyst's
couch. It is a triangulation of screens on which is
projected a fractured scenario that reveals the distance
between the sharing of language and its usage, as
well as the interval between speaking and listening,
in the passage from oral to written form, against
the soundtrack of an outboard motor.

- EXPLORE
- Compare Bélair Clément's use of screens to that
of Forté and Kraaijeveld's;
 - The acts of listening and speaking. What language
transmits, what it covers up and where it breaks down.
 - The play of presence and absence in these spaces.

MARIE CLAIRE FORTÉ AND
ALANNA KRAAIJEVELD

**Collections de danses de Christian Rizzo, Gene Kelly et
Stanley Donen, Édouard Lock, William Forsythe, Merce Cunningham,
Saburo Teshigawara, Trisha Brown; Jeffrey Daniel, Michael Jackson
et Vincent Patterson, Mats Ek, Dana Michel; Dana Foglia,
Chris Grant et JaQuel Knight, Crystal Pite, Pina Bausch,
Lloyd Newson, Tedd Robinson, Hofesh Shechter, Bob Fosse,
Anne Teresa de Keersmaecker, Daniel Linehan, Amanda Acorn,
Jiji Kilyán, Akram Khan, Stijn Celis, Deborah Hay, Liz Santoro et
Pierre Godard, Marie Claire Forté, Meg Stuart et Philipp Gehmacher
et d'autres**, 2016

Schedule of performances:
TUESDAY, NOVEMBER 15, 5 PM; SATURDAY, NOVEMBER 19, 4 PM;
SATURDAY, NOVEMBER 26, 4 PM; TUESDAY, NOVEMBER 29, 5 PM;
SATURDAY, DECEMBER 3, 5 PM; SATURDAY, DECEMBER 10, 4 PM;
TUESDAY, DECEMBER 13, 5 PM; THURSDAY, DECEMBER 15, 5 PM

My friend and long-time collaborator Alanna Kraaijeveld
and I looked for recordings of dances we enjoy, learned
them, and repurposed them for our dancing pleasure.
The material – a series of choreographic excerpts
unceremoniously strung together – requires that we use
our extensive dance training, so rarely called upon in this
way throughout our respective careers. We celebrate
technique without focusing on virtuosity. We happily offer
the energy of dance in the gallery – although as Alanna
says, we can't give it all away. A set of screens obstructs
and deconstructs our bodies as mid-career dancers, as
women no longer young. The collection reveals the labour
of dancing and remembering, the random specificity of
movement vocabulary, repetition, process and friendship.
We will perform the work eight times over the course of
the exhibition and our repertoire will continue to grow
throughout as we learn and add new excerpts.

- EXPLORE
- How embodiment is engaged as a means to explore
a shared education and history;
 - Forté and Kraaijeveld's research for their on-going
collection principally drew from online sources. Consider
the vernacular life of this documentation as it is routed
through the dancers' "unceremonious" assembly of dances.

PHILIPPE HAMELIN

Follow Spot (Moving Head II), 2016
Rotating spotlight

Lighting score created for the space of the exhibition.

K8 HARDY

Outfitumentary, 2016
Video, colour, sound
82 min., English

Screenings in the Gallery:
SATURDAY, NOVEMBER 19, 5:30 PM
TUESDAY, DECEMBER 13, 5:30 PM

In 2001, I set out on the structuralist journey that became
my first feature film, *Outfitumentary*. I named the project at
the outset, and considered it a document for posterity, an
important record of the dress codes of a radical lesbian
underground. The formal rules I imposed were simple: to
roll my video camera and capture a shot of myself from
head to toe with a turn to provide front and back. Ultimately,
I played fast and loose with my own rules, but stayed true
to my original intentions.

- EXPLORE
- The politics of fashion and self-fashioning;
 - The daily act of keeping a record and inventory,
how multiple histories can be registered and tracked
through what we chose to wear and how we identify,
make public and communicate membership with
these compositions.

CATHERINE LALONDE

Relire, relier : une lecture sèche

Reading in the Gallery: TUESDAY, DECEMBER 6, 6 – 10 PM

The poet and performer Catherine Lalonde undertakes a
marathon dry read of all her published texts. With no bodily
effects or dramaturgy, she will read in quick succession
Jeux de brume (1991), *Cassandra* (2005), *Corps étranger*
(2008), and her manuscript in progress, *La Dévoration des
fées* (working title), in chronological order of publication
date. It will take the time that it takes. There might be some
interruptions for a bit of chatting, a break. There might be
some stammering. On the table, sources of inspiration and
notes; some wine, tea, and water. The spectators are invited
to come and go as they please, to read through the booklets,
or to engage in the endurance test of listening to the entire
reading, which will continue, from the first page of the first
book to the back cover of the – as yet unpublished – fourth.

- EXPLORE
- What happens when poetry is delivered in a systematic
fashion;

- How this extended reading of poetry might open up
the time or serve as a support system for encounter
and sociality.

ISABELLE PAUWELS

Whatever You're Feeling, 2016
In Case The Americans, 2016
Long Clean Semis, 2016
Digital collages, digital colour prints on paper
Courtesy of the artist

,000, 2016
High definition video, colour, sound
58 min. 30 sec., English
Courtesy of the artist

I could say the narrative explores the psychological impact
of commercial relations (are there any other?) between
people. But I don't like explanations, especially my own.
Maybe the story is just tease and denial. Tease: you
can't be the same at the end as you were at the beginning.
Because that's the rule. Though I can't say I've ever
transformed myself. Maybe I lack faith? Sometimes I
think *,000*, is about the failure of narrative to deliver us
from life. Or about how incredible communication is, and
how you shouldn't trust it. Like that time in preschool when
I looked in awe upon the mouths of two girls making the
sounds of English – stunning view. If you don't like the
words, stay for the music.

- EXPLORE
- The different types of dialogue and texts;
 - Capital's role in the narrative.

JASON SIMON

Vera, 2013
Video, colour and sound
24 min. 42 sec., English
Courtesy of the artist and Callicoon Fine Arts

The protagonist of Jason Simon's riveting documentary
is an attractive and vibrant young woman grappling with
the transition between a history of daunting debt, due
to her habit of pathologically collecting high-end clothes
and accessories (what she regards as the 'artistry of
acquisition'), and her new, restrained behavior that
reflects her desire to control spending and get control
of her life ("Now it's a matter of one-day escapades
as opposed to a way of life.") [...] – Julie Ault

- EXPLORE
- The various modes of self-presentation discussed
and reflected upon;
 - Simon's presence but relative silence during Vera's
self-analysis.

Leonard & Bina Ellen Art Gallery

Concordia University
1400 boul. De Maisonneuve West, LB 165
Montreal (Quebec) H3G 1M8
Metro Guy-Concordia
T 514.848.2424 #4750

ellengallery.concordia.ca



Conseil des Arts
du Canada

Canada Council
for the Arts